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American Art Journal.

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OPENING OF THE ITALIAN OPERA SEASON.

Max Maretz's operatic season opened most gloriously last night, at the Academy of Music, Brooklyn. An immense audience was attracted, and the elegant house looked brilliant in the extreme. All the beauty and fashion of Brooklyn was present, and New York contributed a large quota on the interesting occasion.

The point of peculiar interest in the performance, was the appearance of the celebrated artist Signor Ronconi, in the part of Crispino the Cobbler,—a part in which he has become famous all over Europe. Ronconi is a time-honored name, but were we to judge by the activity and the endurance of its owner, we should place it among the list of rising artists.

It was conceded on all hands that Revere was great as Crispino, but Ronconi is literally a head and shoulders greater than that talented and regretted artist. He is a perfect master of all the bye-play of the stage; he is self-sustained, dignified because he has genuine humor and is not a buffoon. His humor being perfectly natural the audience laughs with him and not merely at him. He makes the jest, and they do not make a jest of him. He is a master of the vocal art, in phrase and accent and in the *parlante* style we doubt if he has any equal. His speaking-singing is admirably articulated, although produced with astonishing volubility and velocity. He thoroughly identifies himself with the character and literally fills up the stage whenever he appears. His bye-play presents a thousand delicate points of detail, all of which are tangible to the beholder, and are telling in their effect. In short, Ronconi is an artist supreme in his line, exhibiting in every point a rare and wonderful finish. His success was triumphant from first to last; applause was showered down upon him, and it is safe to say that his genius is fully and heartily acknowledged.

Our pet singer, Miss Clara Louisa Kellogg, in her representation last night, gave us fresh cause for admiration and for praise. Her summer vacation, spent in the invigorating region of the Catskills, has done wonders for her voice; she looks handsomer and more charming than ever, and her added maturity and probably artistic reflection, have broadened her style, while practice at leisure has given to her execution a certainty, articulation and brilliancy which it only partially possessed before. Her voice, always delicious in quality, is fuller and richer, and in brief, she more fully asserts her claims to rank as a first-class artist than heretofore. In the character of Annetta she is entirely charming; vocally and dramatically she fills our ideal of the Cobbler's wife, and we doubt if there was one in that vast audience but felt the charm and fascination of her exquisite coquetry and finesse. When Miss Kellogg makes up her mind to tear herself from the scenes of her early successes, Europe will gain a star before whose light many stars will pale, and America will have another occasion to be proud of her children in Art who have done honor to the genius of the land by their artistic triumphs in the old world.

We have again and again praised Bellini, for his admirable personation of the regular Doctor. On this occasion he justified all we have previously said in his praise, for nothing could exceed the spirit and earnestness of his performance. It is enough to say, that beside a great artist like Ronconi, Bellini maintained his individuality and received his full share of the honors.

The addition of Antonucci to the cast gave it great strength. It was a luxury to listen to his magnificent voice, so finely and effectively managed. The other artists Signor Testa and Miss Stockton were very acceptable.

The orchestra is magnificent and played in every way admirably. What a contrast between this department under Maretz, and the little one horse orchestras which have supported the opera attempts at the Theatre Francaise.

The costumes are superb, and all the stage properties are rich and beautiful. Mr. Maretz may well be proud of the brilliant success which attended his inaugural night. We may hope that it is a bright omen for the future of his efforts.

The remaining performances of the week are announced in our amusement columns.

THE N. Y. PHILHARMONIC SOCIETY.

Our oldest, best, and most fashionably popular Society, has issued its programme for the coming season. The following embraces the instrumental selections:

FIRST CONCERT.—Symphony No. 2, in C, Op 61, Schumann. "Nächtlicher Zug," (Episode from Lenau's "Faust," 1st time, Liszt. Overture, "Columbus," 1st time, Bristow.

SECOND CONCERT.—Symphony No. 4, Op. 60, in B flat, Beethoven. "Meistersinger in Nürnberg," (Introduction), 1st time, Wagner. Overture, "Carnaval Romain," Berlioz.

THIRD CONCERT.—Symphony in D minor, 1st time, Volkmann. Overture "Fingal's Cave," Op. 24, Mendelssohn. Overture, "Les deux jouvénées," in E, Cherubini.

FOURTH CONCERT.—Symphony No 2, Op. 36, in D, Beethoven. Poème Symphonique, "Hunnen-schlacht," (Nach Kaulbach,) 1st time, Liszt. Overture, "Magic Flute," Mozart.

FIFTH CONCERT.—Symphony No. 4, in C, Op. 38, "Jupiter," Mozart. Symphony Dramatique, "Romeo and Juliet"—Scene d' Amour, La Fée des Songes, 1st time, Berlioz. Overture, "Tannhäuser," in E, Wagner.

Mr. Carl Bergman is appointed Conductor of all the Concerts.

The 25th anniversary of the New York Philharmonic Society will occur during the present season, when a Grand Musical Festival will be given to commemorate that event.

Among the soloists at these concerts we have heard the names of Wehli, Richard Hoffman, Mills, J. B. Poznanski, Mme. Varian Hoffman, Wolfsshon, &c.

The following schedule of the concerts and rehearsals, will be of service as a reference:

Saturday, Oct. 20, 1866, Afternoon Rehearsal.

"	Nov. 3,	"	"	"
"	"	17,	"	Morning Rehearsal.
"	"	17,	"	FIRST CONCERT.
"	Dec. 1,	"	"	Afternoon Rehearsal.
"	"	8,	"	"
"	"	15,	"	Morning Rehearsal.
"	"	15,	"	SECOND CONCERT.
"	Jan. 5, 1867,	"	"	Afternoon Rehearsal.
"	"	19,	"	"
"	"	26,	"	Morning Rehearsal.
"	"	26,	"	THIRD CONCERT.
"	Feb. 16,	"	"	Afternoon Rehearsal.
"	Mar. 2,	"	"	"
"	"	9,	"	Morning Rehearsal.
"	"	9,	"	FOURTH CONCERT.
"	"	30,	"	Afternoon Rehearsal.
"	Apr. 13,	"	"	"
"	"	20,	"	Morning Rehearsal.
"	"	20,	"	FIFTH CONCERT.

BROOKLYN PHILHARMONIC SOCIETY.

This liberally managed and brilliant Society, has already commenced its rehearsals, and its prospects for the coming season, are we understand, most flattering. Mr. Theodore Thomas has been selected Director for the Tenth Season, and we are promised many fine novelties during its course.

The programme of the first Concert is as follows:

SINFONIE No. 1, Op. 31 in D major, (1st time in America,) J. J. Albert.

This important orchestral work, entitled "Columbus: A Marine Picture," although by a new composer, is already very popular in Europe, having been performed with great success at many Continental Philharmonic Societies during the last two years.

1. Allegro—The Departure.